

it rises from an ideal generalization of real and essential qualities, guided by an exquisite sense of proportion. Naturalness being truthfulness, it is obvious that a coat-and-waistcoat realism demands a manner, delivery, and gesture wholly unlike the poetic realism of tragedy and comedy. It has often been the mistake of actors that they have brought with them into the drama of ordinary life the style they have been accustomed to in the drama of ideal life. The art of acting is not shown in giving a conversational tone and a drawing-room quietness, but in vividly pre-

senting the character, while never ignoring the proportions demanded by the hand, what the audience will recognize as truth.

It is quite possible for an actor to have sensibility without the talent of expression, and therefore be a tame actor. Though an impassioned man, it is wholly impossible for him to express what he has never felt. I think it is Talma who told a pupil that "the look, the intonation that seemed inspired had been practiced a thousand times."

The representation of passion in its real rather than its symbolical expression is entirely opposed to art. Such things may be described by the poet, but can never be admitted into plastic art. Art is symbolical. If it presented emotion in its real expression it would cease to move us at all, or move us only to laughter. There is a departure from reality in all stage accessories. Character, language, all are at variance with daily experience.

To preserve that medium between mouthing and meaning too little, to keep the attention more pleasingly awake by a temperate spirit than by a mere vehemence of voice, is of all the master strokes of an actor the most difficult to reach.

The striving to be effective easily leads into the error of exaggeration, but it by no means follows, as some people seem to imply, that because exaggeration is a fault, tameness is a merit. Exaggeration is a fault, because it is an untruth. But in art it is as easy to fall falling below as by rising above naturalness.

The most important part of stage business is that the picture should have a center, the eye should constantly look at something unless there is reason to turn it away. There are a number of actors and actresses who do their best acting off the stage. But good taste and good sense will guide us toward simplicity and a rational habit of conduct.

One of an actor's best mediums of expression is his voice. You have no doubt seen actors who have so placed their hearts on their teeth that you felt unmistakably the soul within. I wonder if the average reader will believe the wonders he can do with his voice by a little exercising every day. Range, flexibility, and the perfect placement of the voice are things which add a charm to anyone's personality. It is a pleasure to listen to a person with a well placed, modulated voice. Voice culture is receiving more and more attention at the hands of persons who do not appeal to that larger public which is the backbone of the box office.

"David Harum," I think, also emphasizes the unreality and insecurity that are the curse of too many of our current attractions. The characters in "David Harum" are absolute entities as far as the requirements of the stage will permit of their being. I know of prototypes of nearly every one of David's companions near Line Rock, Conn. As a parting paragraph, let me say

that "David Harum's" enduring success proves that, all statements to the contrary, the intellectual appetite of the average playgoer is as wholesome as it is sincere. The critical attention of men of letters, of the clergy, and those who attend the theater not seldom proves what I have said, as careful observers will agree. To paraphrase David, "There is as much nature in some plays as in others, if not more."

Coming Attractions

Maxine Elliott in "Her Own Way."

The date for Maxine Elliott's appearance in Washington has been settled. She will appear in "Her Own Way," by Clyde Fitch, at the National Theater for one week only, commencing January 25. Washington will be one of the first cities to be visited by Miss Elliott in "Her Own Way," as she comes here direct from New York, except for a brief stay at Philadelphia. Miss Elliott's visit to Washington has been twice postponed this season, owing to the record-breaking run she has had in New York. She appeared in "Her Own Way" originally at the Garrick Theater, and after an unusual run of nine weeks, she postponed her road tour in order to stay two weeks longer in New York at the beautiful New Amsterdam Theater. When her time was up there, her manager, Charles B. Dillingham, managed to secure the Savoy Theater for a stay of four weeks extra. She will then appear an engagement at the Harlem Opera House, and will then go on tour. This makes a remarkable record of four engagements at four New York theaters continuously—a record which has never been equaled in New York.

"A Chinese Honeymoon."

Christmas week at the Columbia will be celebrated by the original company from the Casino in "A Chinese Honeymoon." Already the advance bookings have assumed considerable proportions, indicating that Washington is really interested in the representation here by the number one company of this English comedy.

"Paul Revere."

"Paul Revere," a drama in four acts and founded on Longfellow's famous poem, will be the attraction at the Lafayette Christmas week, with Richard Buhler in the title role. Those in the cast are Carrie Lamont, George MacDonald, George Leeming, Howard Hickman, Agnes Bilal, Jack Prescott, and Louise Ordendoff.

Christmas Week Vaudeville.

Christmas week, commencing at the Monday matinee, December 21, the Chase bill of polite vaudeville holiday features will include the Fadettes, the famous Boston women's concert orchestra; Milton and Dolly Nobles, assisted by Eva Westcott; Mayme Remington and her "Bungle Boogie Babies," the three marvelous Merrills; Pete Eaker, La Veen and Cross, and the vitagraph views of the stupendous spectacular production, "Fairyland," in thirty-five tableaux.

"A Hot Old Time."

A change from the usual run of melodrama is announced for Christmas week at the Empire, when the big musical comedy production, "A Hot Old Time," will be offered. The cast includes Eddie Weston, Lottie West Symonds, the Nelson Trio, John McMahon, Leo Posto, and others with a richly dressed chorus.

"The Stain of Guilt."

"The Stain of Guilt," a new melodrama, will be given its first presentation in this city Christmas week at the Academy.

Mr. Wyngate in Washington.

Local friends of Charles Wyngate will be interested to learn that he will be in Washington this week in support of Alice Fischer, who will appear at the Columbia Theater in "What's the Matter With Susan." Mr. Wyngate has been engaged to play the leading male role in the Dittrichstein play, but will not open with the company tomorrow night. It is understood his first appearance will be made about the middle of the week.

Mr. Wyngate has not been seen in Washington since he closed his engagement with the El-fated Berger stock company, at the Lafayette Theater, when he left the organization and went to California, where he has a strong theatrical following. He returned East several weeks ago, and last week was engaged for the leading supporting part of Miss Fischer's play. Mr. Wyngate is extremely popular in Washington, and is assured of a loyal and cordial welcome upon his return this week.

W. H. Turner's Make-Up.

To those who know William H. Turner in private life his make-up as "David Harum" is considered in the light of something almost extraordinary. The question of make-up was a most important one for him.

(Continued on Fourth Page, This Section.)



Eleanor Robson, Who Is to Play "Merely Mary Ann."

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Daily Mats, 25c
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In one of the most amusing singing and dancing acts offered at Chase's this season.

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Miss GRACE BELMONT, Miss SARA EDWARDS,
Mr. HARRY BRAHAM, Miss GEORGE E. MACK,
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